



CAPTAIN GEORGE'S

# Penny Dreadful

TORONTO, NOV. 5, 1976

NUMBER 402

THE MOST  
SUSPENSEFUL  
PICTURE  
OF ALL  
TIME!

MARK HELLINGER presents

BURT LANCASTER  
AVA GARDNER

in Ernest Hemingway's

*The KILLERS*

with EDMOND O'BRIEN  
ALBERT DEKKER · SAM LEVENE

Directed by  
**ROBERT SIODMAK**

Screenplay by ANTHONY VEILLER

From the story by ERNEST HEMINGWAY

Produced by MARK HELLINGER

A UNIVERSAL-INTERNATIONAL RE-RELEASE



A WEEKLY REVIEW

# DON RUTCHISON

This month's old radio fare on CKQS-FM should supply some bright spots in November's otherwise gloomy nights. The lineup is as follows:

Sun. Nov. 7 at 9:30 MR. CHAMELEON

Thurs. Nov. 11 at 9 COMMAND PERFORMANCE with Frank Sinatra, Victor Borge, Humphrey Bogart, Lauren Bacall.

Fri. Nov. 12 at 8 SUNSET BOULEVARD (Lux Radio Theatre) with Gloria Swanson and William Holden. Also a Hollywood Party with entertainment by Walter Pidgeon, Laurel & Hardy, James Stewart etc.

Sun. Nov. 14 at 9:30 THE GREEN HORNET

Thurs. Nov. 18 at 9 CHANDU and MANDRAKE THE MAGICIAN

Sun. Nov. 21 at 9:30 NICK CARTER, MASTER DETECTIVE

Mon. Nov. 22 at 9 BOB & RAY

Thurs. Nov. 25 at 9 OUR MISS BROOKS (with Eve Arden)

Sun. Nov. 28 at 9:30 BOSTON BLACKIE

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Our friend Jim Goodrich has sent along a clipping from Variety which may be of interest to western movie fans.

According to the news item, a Munich company has published a 778-page "Western Lexicon" by Joe Hembus, an encyclopedia of oaters from 1894 to 1975. The book lists 1,272 westerns that were shown in Germany, either in theatres or on tv. It's priced at 48 marks (about \$18.75).

Hembus, a film buff who has written books about Marilyn Monroe and Charles Chaplin, among others, covers not only the more or less classical American westerns but also the offspring of the Teutonic western wave, the Spanish, Italian, French and other entries, all registered under their German and original titles.

Every entry shows the names of director, cameraman and actors. Also provided is a short synopsis and excerpts of reviews. According to the importance of the film, the entries run between nine lines (for a routine spaghetti western) to almost three pages ("Ride The High Country").

The preface to Hembus' book is written by Sergio Leone. A second volume will deal with the history of westerns and will feature biographies of relevant authors, directors and actors. According to Variety, an English version of the book is in preparation.

As a purist, it seems to me that with few exceptions, the only "real" westerns were those made in America. Sounds like an interesting project though.

# DON MILLER

**THE SMALL SCREEN:** Most television critics glimpse the first entry of a new series, pass judgment and that's that. It isn't fair. However, we're an intimate little group, and just between you and me there doesn't seem to be much more to say about the following, one way or the other.

**ABC Evening News.** So they hired Barbara Walters as anchorwoman for a million dollars, give or take some. Big news. She is considerably prettier than, say, Lowell Thomas, but what else? The program's news content is just as unpromising as always. Now, if they could only find a newscaster, male or female, who can influence the course of daily events to make a better world, I for one wouldn't care if that newscaster looked like Godzilla, sounded like Andy Devine and would tend to hawk and spit every ten seconds right on camera. Maybe I'd even prefer TV news to the daily papers.

**All's Fair.** Scene, Washington, D.C. He (Richard Crenna) is an ultra-conservative columnist, while she (Bernadette Peters) is a flaming liberal photographer. So they insult each other for a half hour with very predictable punch lines--you know they're punch lines because there's a pause and a smirk before each one is hammered over. Then there's another pause while the audience goes delirious with hilarity. Why do they continue to use this stage technique for situation comedies? There are no balconies in living rooms.

**Ball Four.** This one was ticketed as a failure as far back as last season's spring training, but it went on anyway. Jim Bouton, ex-relief pitcher, ex-TV sportscaster, now ex-actor, said nobody involved was familiar with how to do a series. Give him credit for truthfulness. The show received its walking papers at World Series time. And who was it at CBS entertaining the idea that a series about baseball would be appropriate during the football season?

**The Captain and Tennille.** Tuned in by mistake. Thought it was an old Tyrone Power movie. Sorry.

**Delvecchio.** Judd Hirsch is a splendid actor who won well deserved plaudits for a mini-series last season, *The Law*. *The Law* was outspoken and thoughtful and said some things about crime and the public that needed saying, so nobody wanted it. Now Hirsch is a cop just like the other TV cops. A thin Cannon. Kojak with hair. The Blue Knight in mufti. A scrubbed Serpico. A civilized Baretta. Obviously, there isn't too much room for Delvecchio. Trouble is, Hirsch can't even go back to *The Law*, for the role was taken over and revamped for Raymond Burr. Burr didn't make it either.

**Executive Suite.** In order of merit, there is Canada's Sharon Acker, a charming actress, and Trisha Noble, who is, as they say, built. Otherwise, this continuing saga of big business finagling looks like it has strayed from the afternoon soap schedule, despite the classier production values.

**Mr. T & Tina.** Situation comedy about a Japanese businessman. Remember Pearl Harbor.

# PETE HARRIS

**THE TRUE NORTH:** One of the burdens several generations of Canadians have had to bear is the standard Hollywood view of this country as an untamed wilderness of snow, ice and pine trees populated by isolated pockets of red-coated Mounties, mad French Canadian trappers, comely half-breed wenches and dour but basically kindly Scottish trading post proprietors. Pierre Berton even wrote an entire book, *Hollywood's Canada*, on the subject. And, just when it seemed as though the problem was on its way to being subdued, what crops up in the New York Daily News this week but several photos of a contingent of red-coated Mounties, horses and all, who were in the Big Apple for the National Horse Show at Madison Square Garden. Geeze, I thought, there goes another generation of Americans who'll grow up believing Canada is an untamed wilderness of snow, ice and pine trees etc etc. Fortunately, though, two of the News' writers--Peter Coutros and Lawrie Mifflin--sought to keep the record straight by pointing out that the principal occupation of the RCMP is more akin to the work of the FBI, not galloping through the north woods in pursuit of Mad Baptiste. Thanks Peter, thanks Lawrie, and if you're ever up this way, drop into the fort for some pemmican.

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**THE SAGEBRUSH TRAIL:** There's an intriguing advertisement in the Oct. 20 Variety for a new compilation movie called *Meanwhile, Back At The Ranch...* and scheduled for Christmas release. Produced by Patrick Curtis, written, directed and edited by Richard Patterson, with associate producers Packy Smith, Dick Stewart and Mike Marx, the film will feature such people as Buck Jones, Gene Autry, William Boyd, Wild Bill Elliott, Roy Rogers, Ken Maynard, John Wayne, Charles Starrett, Hoot Gibson, Bob Steele, Tex Ritter, Tim McCoy, George O'Brien, Allan Lane, Don "Red" Barry, Johnny Mack Brown, Robert Mitchum, Ray "Crash" Corrigan, Lash La Rue, Duncan Renaldo, Eddie Dean, Tom Tyler, Buster Crabbe, Tim Holt, Raymond Hatton, Sunset Carson, Monte Hale, Tom Mix, Harry Carey, Rod Cameron, Russell Hayden, Gabby Hayes, Fuzzy St. John, Smiley Burnette, Dub Taylor, Fuzzy Knight, Bobby Blake, Noah Beery, The Three Mesquiteers, The Rough Riders, The Range Busters, Andy Devine, Ward Bond and Yakima Canutt. The best part of the ad, though, is the line: "Principal photography completed...July 1947."

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**SON OF THE SAGEBRUSH TRAIL:** After a couple of less than enthralling entries, *The Great Movie Cowboys* series on Buffalo's ch. 17 Friday nights (repeated the following Wednesday at 11:30 p. m.) is back on the track Nov. 19 with *Don't Fence Me In*, a 1945 Republic with Roy Rogers, Gabby Hayes, Dale Evans and Robert Livingston, a movie about which Don Miller said in *Hollywood Corral*: "(Director John) English was at his best with *Don't Fence Me In* (1945), which had the Cole Porter tune going for it and an ingenious plot featuring 'Gabby' Hayes as a retired outlaw incognito..."